A Work Rarely Heard on Account of its gold medal bearing his portrait stamped Magnitude and Its Difficulty-How Beethoven's Plan Outgrew the Thought of the Ritual of the Church.

The coming week in the musical world poser. will not be so crowded with incidents as that which is just past. Without doubt tely gone was much too exciting for 1,000 florins. Every one likes to know the esthetic good of the populace. It what literary men, artists, musicians is worthy of note, therefore, that above and other creators think about their own works. It is therefore interesting to us towers an event of real importance in realm of musical art.

Let us, like Siegmund when asked his name, first tell what it is not. It is not ful work. the appearance of Olive Fremstad as Elea, though to many persons of serious attitude toward music this new assump- duced. Possibly Beethoven might tion will seem to take on the front and majesty of an event. Singers and players upon wind or stringed instruents are but puppets of the passing how, while the strong creators of immortal tone poems sing to us always.

It is not the emergence of Mme. Alda even had he been present at it. Mimi in "La Bohème," though this world shaking occurrence might well in the exhibition of Jane Noris as Nedda.

Nor is it the revival of "La Jongleur ution of Oscar Hammerstein, albeit in this we shall learn how Mary Garden has improved in her own art and how that of Maurice Renaud has benefited interviews published in the early autumn she bestowed upon him.

blic may vote an honorary degree of the church. to this distinguished professor in Mr. Hammerstein's faculty

The large incident will not be the labor would-be opera magnates to childrest of silliness. Nor yet will it be this takings ame Hammerstein's production of "The director

nor that of the Philharmonic at Carnegie negie Hall om Thursday night.

What then will it be? Plainly enough, day evening by the Oratorio Society.

The importance of such an incident is is lungs rather than listen to half a dozen sasures of Beethoven's majestic work; and the more Mr. Caruso bawls the better the heart; may it reach the heart." they like him. They love him least when he sings best.

Thousands of other people who believe can talk learnedly about tone color and nuance had rather hear a brawny an smite piane keys till the strings of all mortals. shrick in agony than listen to the inspired proclamation of Beethoven's "Crucifixus."

profundity, its depth of religious feeling, its magnificent outpour of musical invention and scholarship are a million leagues the operatic theatre, the atmosphere in priety of manner and its musical style. which the populace of this town acquires such musical taste as it possesses. Even if comparatively few gather to

such a masterpiece should be so rarely seard. It does not lend itself readily the present time the singing of dramatic es is not regarded with especial the boundaries of organ lofts. favor, and the spirit of this one overpresentation.

It cannot be given frequently in concert form, for the good reason that it taste will not guarantee a remunerative return for the labor and expense of preparing it.

Therefore all who reverence the highes ings in musical art ought to rejoice that the Oratorio Society is to sing this composition at its first concert in Carnegie Hall on Wednesday evening.

Schindler, one of Beethoven's biographers, tells us that there were some explicable grounds for the lack of enusiasm about Beethoven at the Austrian court. The composer had, as lovers of the "Eroica" know, entertained outspoken republican sentiments. Yet the aster had friends at court, and indeed it is entirely to the credit of certain Aus trian nobles that they understood and honored Beethoven's genius sufficiently to overlook his habitual rudeness. The duke Rudolf was his devoted admirer and next to him stood the Archduke Charles.

It was a desire to do honor to this good friend and patron the Archduke Charles that led Beethoven to the composition of this great mass in D minor. About the middle of the year 1818 it became known that the Archduke was to be made write this mass for the ceremony of installation, and he had his first pages penned before the end of the year. Nevertheless the composition was not completed in time for the installation which took place in March, 1820. Not until two years after the ceremony had

passed was the mass finished. The contents of the composer's sketch books at this period show that the creation and development of the tremendous musical conceptions found in this mass absorbed his mind. In these sketches and in the subsequent revelations of the music in its completed form there is satisfying evidence that Beethoven soon sacrificed his honest wish to prepare an honor for his patron to his still deeper affection for his own art.

Once launched upon the construction Reethoven longer to regard himself as limited by the demands of dates or the for divine mercy. considerations of circumstance. All that inspirations, the tribute of religious feel-

inspirations, the tribute of religious feeling which he was to pay to the Almighty.

The mass was offered for sale by subscription in the year 1823. The price of a manuscript copy of the score was to be 50 ducats. Austria was not invited to subscribe and the King of Prussia was the first to put down his august name.

The Prussian Minister at Vienna asked

Beethoven whether he would not rather NEW PLAY IN NEW THEATRE BEETHOVEN'S SOLEMN MASS have a decoration than the 50 ducats, but the master briefly answered. "Fifty

Louis XVIII., as became a French monarch, was more graceful. When he received his copy of the score he had a on one side and on the other this inscription: "Donné par le Roi a Monsieur Beethoven." Then he sent it to the com-

Several other courts received copies

what literary men, artists, musicians learn that Beethoven pronounced this mass "mein grösstes und gelungenstes Werk"-- "my greatest and most succes-But this mass was completed at least before the ninth symphony was pro-

paired the two in his estimation had he heard both. The melancholy fruth is that he never heard a performance of the entire mass and that his hearing was in such a state in his latter years that it is doubtful if he could have heard one, The growth of this extraordinary work

in the mind of its creator is one of the rival in portent the stupendous business | most noteworthy illustrations of the manof Wednesday night last, when the climax ner in which genius sometimes works. It is known to all worshippers of Beethoven that he was not of the school of improvisatores. He conceived ideas, made de Notre Dame" at the educational in- note of them and then built, developed and evoked till not infrequently little but a shadow of the original thought

In the progess of his composition of those instructions which according this mass the work far outgrew its first plan. The unrestrained flight of his imagination soon carried him beyond Perhaps after the demonstration the all practical considerations for the office

The first number of the mass is conceived in a lofty mood, but it is not beyond the possibilities of the ritual. This part lachiavellian Hammerstein to of the composition consists of the customary triple division, Kyrie, Christe and Kyrie. It is written at no inordinate and swiftly rewarded with a liberal hartakings on the part of singers or musical

But thenceforward the spirit of Beeth-Chimes of Normandy."

But thenceforward the spirit of Beethoven begins to free itself from the con-York Symphony Society at some uncertain ventions of the Roman service and to seek heur this afternoon at the New Theatre, its own spontaneous expression. The its own spontaneous expression. The mechanism of the compositions soon Hall. It will most surely not be that of outgrows even the resources of a cathe-the Bussian symphonic persons at Car-dral. The conceptions depart from the well worn path of Catholic tradition. The work becomes not an investiture dear reader, the performance of for a ritual but a knight militant astride Beethoven's "Missa Solemnis" on Wednes- the unsaddled Pegasus of Beethoven.

Yet it is impossible to misunderstand the grandeur of the piety which inspired in inverse ratio to its popularity. Thous these immortal pages. Beethoven was sands of people would hasten to hear Mr. not a man of happy inner life, and this aruso bawl "ridi Pagliacci" at the top of work was written at a time when his moods were especially dark. He wrote on the manuscript of the Kyrie, "It came from

'Hard is thy situation at present, but He above is; oh, He is! and nothing without maelves genuinely musical and who Him is. God, God, my refuge, my rock, Thou seest my heart! Oh, hear, ineffable One, hear me, Thy unhappy, most unhappy

It is only by recalling the state of the composer's soul at the time when his Where this mighty mass dwells angels mind was busied with these wonderful do not fear to tread. Its splendor, its pages that we can approach the work in an appreciative spirit. If we make the error of contemplating it as a setting of a Roman ritual we shall assuredly arrive removed from the fetid atmosphere of at misleading conclusions as to its pro-

Certainly no devout Catholic would be quite content with Beethoven's stormy treatment of the Agnus Dei. It is not in listen to Beethoven's inspired message, accord with the thought of the church, her invention and creation, is a symphonic still its utterance will be so far raised it is a violation of all sacred tradition; illustration of color, arising from the theshove the puny doings of opera houses but as a direct personal expression of and the routine ceremonies of the con- Beethoven it is triumphant, and it calls event. It is unfortunate indeed that as can be obtained only by the assembling of forces practicable in the concert, room. Like the stupendous B minor mass of to the uses of the Roman Church, for at Bach, this work is too large for the business of church choirs. It reaches beyond

So too Beethoven, bent as he ever was leaps the thought of the ritual; and on the treatment of his musical thought, anyhow, at no time in recent years have has here as elsewhere been unsparing in churches had means adequate to its his demands upon the human voice. Choruses are rarely able to endure the prolonged strain of this music. Seldom is a soprano soloist found who can do her enormously difficult and that public part full justice. Shortcomings in the presentation of this mass must be viewed with leniency, just as they must in the performance of the ninth symphony.

Yet the thing can be done and it has been done, though infrequently. Even enter upon the third month of his enwhen it is not accomplished in perfection it is tremendously impressive. Three years ago the Oratorio Society gave performance of the mass, and it was by no means wholly satisfactory. Nevertheless the music sent its hearers home with grand images in their memories.

It is difficult to convince the man in the street that a great art work is worth the street that a great art work is worth while. The average person is serious chiefly about the bodily comforts of life and does not like to permit anything to interfere with his dinner or his sleep. Owing to the indolent habit of the average mind pretty nearly everything above the level of an Italian overs, an appendix level of an Italian opera, an anecdote picture or a best seller does disturb the digestion or the intellectual repose.

Therefore the vast majority of people had rather hear "La Bohème" or Rachmaninoff s C sharp minor prelude or Tosti's "Good-by, summer" a hundred times than listen to Beethoven's D minor mass once. Their natural complaint is much Bishop of Olmütz. Beethoven began to like that which the Viennese made against Glück: "We pay two florins to be amused and he passionately thrills us."

To listen intelligently to such a work as the Beethoven mass you must abandon the conventional atittude of concertgoers and cease to listen to the voice as if it were an instrument playing a pretty tune. You must bend your thought to an understanding of this music as a mighty illumi nation of a text, an illumination made out of the blazing of a flery imagination Bridges." the newest play by the author set aflame by the tremendous images of "The Walls of Jericho," completes the

suggested by the words of the mass. To enter into this state of sympathetic hearing you should endeavor to throw aside the worldly cares of the day and strive to accompany this profoundly pious soul to the foot of the throne of the invisible to join with him in conjuring up from the fathomless depths of heaven of such a work it was impossible for the pictures of a "Rex tremenda majestatis" and of prostrate millions asking

Only the sublime conceptions of Milton he recognized was the splendor of his own can stand beside the superhuman dreams of Beethoven. Handel cried that when

THE NIGGER" TO BE PRO-DUCED ON SATURDAY.

The Work of Edward Shelden, Who Wrote "Salvation Nell"-Lole Fuller's Dances at a Matinee-Last Week of Kyrle Bellew in "The Builder of Bridges."

The New Theatre on next Saturday evening will produce "The Nigger," a of this masterpiece. In 1825 Schott of Mainz purchased the right of publication three act drama by Edward author of "Salvation Nell." The play centres in the social, political and economic conditions of the freed negro and has among its incidents a lynching, a race riot and a political campaign Philip Morrow, the central character, is candidate for Governor in a Southern State. His campaign manager is Clifton Noyes, his cousin and president of the Noyes Distillery Works. Morrow is in love with Georgiana Byrd, a Southern woman, and expects to marry her at the close of the campaign. The development of the story begins immediately. A negro employed by the candidate has committed a crime for which he is pursued by lynchers to Morrow's estate, where he secrets himself. To turn the negro over to the mob would mean the political death of Morrow, but the candidate death of Morroy, but the candidate quickly decides that rather than betray is office he will forfeit his political ambition. At this moment Noyes delivers the fugitive into the hands of the mob and he is lynched. With the election won Morrow is brought face to face with another crisis. A prohibition bill has been passed by the Legislature and he comes o a realizing sense that the measure is a just one and necessary to the welfare of the negroes of the State. He is about to sign this bill when Noyes, who would be ruined by such a measure, declares that if the Governor's signature is affixed to the statute he will expose him by publishing to the public that Morrow has a trace of negro blood in his veins and proves the truth of his statement. Undeterred by these threats, however, Morrow signs the bill and releases his flance. As the curtain falls he resigns the Governorship to take up his work again bravely for the negro race. The rôle of Morrow will be played by Guy Bates Post, that of Georgiana Byrd by Miss Annie Russell and that of the campaign manager by Ben Johnson. Miss Bevery Sitgreaves will be seen as Jinny, Morrow's "mammy"; William McVay as Col. Knapp, Jacob Wendell, Jr., as the Governor's private secretary and Mrs. Delienbaugh as the mother of Miss Byrd. Others in the cast include Lee Baker, Howard Kyle, Robert Homans, Pedro de Cordoba, Robert Vivian, Reginald Barlow and

The repertoire for the week beginning o-morrow follows: Monday sevening, 'Strife"; Tuesday evening, "Czaar und Zimmermann" (opera); Wednesday matinée, "Werther" (opera); Wednesday evening, "Strife"; Thursday matinee, "Antony and Cleopatra": Thursday evening. "Strife"; Friday evening, "Antony and Cleopatra"; Saturday matinée, "Strife" Saturday evening, "The Nigger."

Loie Fuller and the Muses, together with European classical dancers, will make their début at the Metropolitan Opera House on Tuesday afternoon. They will have the assistance of the full Metropolitan orchestra, under the direction of Max Bendix. Miss Fuller says she has come to the conclusion that the soul expresses itself through every part of the human form. As an illustration of this theory she will interpret Massenet's "Eau Courant" with her hands alone. This is called the "Dance of the Hands." In the "Ave Maria" she expresses the religious sentement suggested by the subject. The "Ballet of Light," which is

ists of European fame such as Rita Sacchetto, who will interpret the "Tarantelle" of Chopin, the dance to the death; Irene Sanden, the classical waltz dancer: Gertrud Van Axen, "The Greek Come to Life," who will render studies of Chopin and the funeral march of Beethoven; Thamara de Swirsky, whom Loie Fuller has loaned to the Metropolitan Opera for a short time, in the sylphides of Chopin; and Orchidee, first muse, emblem of the flower whose name she bears, as "Diana in the Forest" and in the "Marche Turque" of Mozart.

In spite of the opening of two opera ouses and the New Theatre Forbes-Robertson as the Passer-By continues to win well deserved attention at Maxine Elliott's Theatre. He is now about to gagement in "The Passing of the Third Floor Back." It will probably be at least twelve months before the distinguished English actor manager will be allowed to return to his own country.

In "His Name on the Door," which began its run at the Bijou last Monday night, Frank Lord has departed from the beaten paths of the dramatist by pre-

"Israel" will continue at the Criterion Theatre until December 27, when it must yield to Francis Wilson in "The Bachelor's Baby." Constance / Collier, Graham Browne and Edwin Arden play the principal parts in the Bernstein drama.

Unable to find another theatre in which to continue the New York run of his de-tective-thef play "Arséne Lupin" and obligated by a long standing contract to yield the Lyceum on December 13 to Marie Tempest in "Penelope," Charles Frohman announces that to-morrow night De Croisset and Lebianc's blend of "Sherlock Holmes" and "Raffles" will begin the last three weeks of its stay in New York. For almost six months plays against all classes. almost six months playgoers of all classes have found the liveliest kind of entertainment in this detective play.

Kyrle Bellew in "The Builder of The Walls of Jericho," completes the second month and the final week of his engagement at the Hudson Theatre on Saturday night. The play, a domestic tragedy brightened by flashes of witty dialogue, has proved so proper for Mr. Bellew's art that he will continue in the part for the longest tour he has ever undertaken as a star. Miss Gladys Hanson and the present Hudson Theatre cast will accompany the actor on tour.

But three weeks remain of John Drew's season in "Inconstant George" at the Empire Theatre. Its authors, Caillavet and De Flers, first struck ore for Mr. Drew when they gave him the comedy "My Wife" and at the same time afforded Miss Billie Burke a chance to make herself known to the American public. With remarkable fertility the same writers have given Mr. Drew the brilliant comedy dialogue and novel situations of stant George."

"The Awakening of Helena Richie"

continues a potent attraction at the Savoy the Hippodrome will have a change of Theatre, and Margaret Anglin and her Theatre, and Margaret Anglin and ner company have reason for being proud of a deserved success. Miss Anglin has been kept busy refusing numerous offers by managers and female stars to lease the one night stand rights to the play. For the present it is not her intention to present it with more than the original company.

"The Fourth Estate," at Wallack's, tingles with the life of a busy newspaper coffice and an age of big movements. Charles Waldron as the young newspaper man who places loyalty to his principles above even the plea of the girl he loves, who happens to be the daughter of a corrupt Judge, has won splendid distinction in the part and has been promised stardom as a reward.

F. C. Whitney has arranged for a series special matinées at the Lyric Theatre of Paul Bourget's drama "Divorce," the English version of which has been prepared by Stanislaus Stange. The first performance will be to-morrow afternoon and thereafter matinées will be given every day except Saturday, when the stage will be occupied by the regular matinées of Mr. Whitney's musical production "The Chocolate Soldier."

Winchell Smith's pleasant comedy The Fortune Hunter" at the Gaiety shows no signs of decreasing popularity. John Barrymore in the title part has won a lot of praise for the clever work he has done in this play, which reflects truthfully life in a country town.

The American Dramatic Guild will give its first performance on Friday afternoon at the Comedy Theatre. The play selected for production is by Archer play selected for production is by Archer Jones. It is a three act comedy the scene of which is laid in a city of the middle West. Clare Weldon will play the principal woman's part. The cast consists of Doris Cooper, Grace Marchant, Caroline Harris, Lois Frances Clark, William E. Bonney, Albert Latscha, Alexander Frank and Charles R. Hopkins. The performance is open to the general public as well as the members of the guild.

"The Melting Pot" will have been given 100 times at the Comedy Theatre tomorrow. Walker Whit eside, Chrystal Herne and the others of the capable company have been playing to steadily increasing business for many weeks.

Mabel Taliaferro in the Tarkington-Wilson play "Springtime" holds the stage at the Liberty Theatre. The scenes are laid in old Louisiana in the tempestuous days of 1815, and the play tells a scory in a romantic way of a young maiden of 17 brought up under the strict surveillance of French feudalism.

"The Climax" is rapidly approaching the end of its long run at Weber's Theatre. This play will remain only five more weeks. On the evening of December 25 the little playhouse will witness the production of "The Goddess of Liberty," a musical comedy. Margaret McKinney and Carney Christie have returned to the cast of "The Climax."

Augustus Thomas's play "The Harvest Moon" is is proving that the Garrick Theatre is too small for a new work by the author of "Alabama." Mr. Thomas's play is provoking discussion by the new light its author has shed on "negative suggestion," which drives its object upon the very evils against which it warns

"Seven Days," the theatrical surprise of the season, continues its career at the Astor Theatre. Ever since the opening performance capacity audiences have prevailed and the outlook for a long run for the Rinehart-Hapwood comedy is most bright.

To-morrow evening at the Belasco-Stuyvesant Theatre Frances Starr will begin the last three weeks of her engage ment in Eugene Walter's play "The Easiest Way," which on December 20 will go on its road tour to make room for the new Belasco play "The Lily." The latter will have its New York première on the evening of December 23.

Lew Fields appears at the Herald Square Theatre in a musical farce called "Old Dutch." Edgar Smith has not provided him with enough material to raise the roars of laughter he once evoked. raise the roars of laughter he once evoked, but it is funny in spots. There is still a chance that his part may be built up. Victor Herbert's music is pretty, though not his most ambitious effort, and the chorus and costumes are a delight. Alice Dovey, a dainty little leading lady, sings well and will add greatly to her popularity as a result of her clever work. Others in the company are Ada Lewis, Eva Davenport, Charles Judels and Vernon Castle.

Adeline Genée in Klaw & Erlanger' roduction of "The Silver Star" inues at the New Amsterdam Theatre. Genée is believed by many to be the world's greatest dancer, and proves world's greatest dancer, and proves her right to this distinction by the beauty and diversity of the five new dances which she is presenting this season. Bickel and Watson are introducing new jokes and clever lines white please the audience greatly. which seem

"The Dollar Princess," declared by harles Frohman to be the best musical comedy production that he has ever offered, will be 100 nights old on Monday, December 13. He has this attraction booked for an indefinite season at its resent theatre.

Frank Daniels in "The Belle of Britany" is at Daly's Theatre. The character of the Marquis de St. Gautier, played by Mr. Daniels, is a thoroughly legitimate comedy role, and the rest of the produc-tion is of an equally high standard of merit. "The Belle of Brittany," which merit. "The Belle of Brittany," which ran for more than a year in London, is a type of charming and melodious English musical comedy, to which Daniels as added American humor and vitality

After having moved up and down Broad ray in an unprecedented manner between the Lyric and the Herald Square theatres The Chocolate Soldier" is again at the "The Chocolate Solution Lyric, where it will remain for the rest of the season. In spite of its peregrinaof the season. In spite of its peregrina-tions it has lost nothing in popularity. The hundredth performance of the opera will be celebrated to-morrow night. In honor of this occasion souvenirs will

The New York Theatre is the abiding place of "The Man Who Owns Broadway." he George M. Cohan musical farce in which Raymond Hithcock is starred. which Raymond Hithcock is starred.
It is a mile a minute production such as
is expected of the author and appeals
to a certain class of theatregoers for the
same reason that others of his plays have.

Girl and the Wizard" at the Casino has been indefinitely extended, and it looks as if the record of "Havana" would be duplicated. Among the principals as-sisting Mr. Bernard are Flo Parker, Kitty Gordon, Harriet Standon, Hattie Lorraine, William Reselle and Harry Corson Clark.

The test of twenty-seven weeks at the Broadway Theatre establishes the repuspectacle. The Midnight Sons as a great spectacle. The Lew Fields's production, which was originated as a "summer show," is still making good in enew time. Beginning with to-morrow's matines

the Hippodrome will have a change of circus programme in the opening part of "A Trip to Japan." Among the new acts are Ray Thompson, an equestrienne; Thalero's novelty circus, Ella Bradner and Frederick Derrick, equastrian artists; the Lorch family in acrobatic feats, the five Peres, ladder equilibrists; the three Ploetz-Larollas, acrobatic equilibrists, and the Manello-Marnitz troupe, balancing performers. Besides the circus there will be the same spectacles and scenic features.

Johann Strauss's operatta "Die Flede maus" (The Bat), as presented by the maus" (The Bat), as presented by the comic opers stock company of the Irving Place Theatre, has won so much appreciation that it will remain on the boards every evening this week. For Saturday's matinee at popular prices Ludwig Fulda's comedy "Jacendfreunde" will be given.

Bert Williams, the colored comedian and his company of seventy-five singers and dancers in "Mr. Lode of Koal," enter the fifth week of the annual engagement at the Majestic Theatre to-morrow evening. During the four weeks that this "musicality of color" has been at the playhouse on the Circle it has been playing to crowded houses.

William Faversham will prese Phillips's "Herod" at the West End Theatre this week with the same com-pany that was seen during his engage-ment at the Lyric Theatre. After his week at the West End, Mr. Faversham will appear in Brooklyn.

Lillian Russell in "The Widow's Might," will be at the Grand Opera House this week. The same production that she utilized during the Broadway run will be seen again, and she will have the support of the company that has been appearing with her in Edmund Day's comedy since the seesen appearing the

"Paid in Full." the play which made Eugene Walter famous as a playwright remains at the Academy of Music for another week. It is interpreted by a thoroughly satisfactory company.

The interest aroused in Ruth St. Denis and her Hindu dances at the Hudson Theatre in special matinées is such that it has attracted the largest audiences ever gathered in this city for an entertainment of this character. Beginning to-morrow afternoon, she will give four matiness this week—Monday, Tuesday, Thursday and Friday at 3 P. M.

The Sudan will be the topic of the hird illustrated lecture in the Elmen course to be presented at Carnegie Hall to-night and again to-morrow afternoon. The subject next week will be Sicily.

R. G. Knowles will give the fourth of his "travelaughs" this evening at Weber's Theatre. His subject will be "From Auld Scotland to New Zealand" and he will guide his audience by pictures and humorous stories by way of Ceylon and

A new spectacular feature act will be A new spectacular feature act will be disclosed when the "Top o' the World" dancers begin their local career to-morrow afternoon at Keith and Proctor's Fifth Avenue Theatre. These nimble young women were the Collie Ballet in an extravaganza. Others to appear are W. C. Fields, the eccentric juggler; Nellie Nichols, the rollicking comedianne; Mr. and Mrs. Jimmy Barry in the rural comedy, "At Hensfoot Corners"; the Cadets of Gascony, rendering grand opera arias; Gascony, rendering grand opera arias; Lyons and Yosco in selections on the harp and guitar; Pedersen Brothers, ring ex-perts, and Gruber's animals.

Mile. Dazie, the American dancer and late feature of Ziegfeld's "Follies of 1907-08," will head the bill at the Colonia this coming week. She will be seen in the this coming week. She will be seen in the pantomimic playlet "L'Amour de l'Artist." which affords her ample opportunity for a display of her talents. Edmund Stanley and company will present a little operatio playlet and the Hebrew parodists Hoey and Lee will entertain with their songs and dialogues. An important engagement will be that of the Makerenka Troupe, who make their first appearance here in "Is Matrimony a Failure?" has now entered upon the fifth month of its merry and successful course at the Belasco Theatre and is booked for an indefinite run at that playshouse. exhibition, and others

At the American Music Hall Harry Lauder begins his last week. His quaint drollery and Scotch ballads continue to delight thousands, and "I've Loved Her since She Was a Baby" is a worthy successor of the old favorites. This week he will offer an entirely new répertoire of songs and stories. The programme includes also Paul Nicholson and Miss Norton in "Ella's All Right"; Spira, an English pianologist of reputation, will English pianologist of reputation, appear for the first in America; Seven Perezolfs, jugglers; Caron and Herbert, comedy acrobats; Davis and Walker, comedy singers and dancers, and number of other good acts.

At Hammerstein's Victoria Theatre the eature for the week will be Irene Franklin, assisted by Burt Green, in a new and original repertoire of songs. The Six Musical Cuttys will return after a three years absence. Howard and North will be seen in the comedy skit, "Back at Wellington." Ward and Curran in "The Terrible Judge"; Andy Rice, the clever obaracter Hebrew comedian; Post and Russell, counciling singers and acrohetic descent. comedians, singers and acrobatic dancers, late with "Great White Way" company; Hastings and Wilson, comedy acrobats; Anderson and Goiner, colored entertainers, and Belle Gordon, the Athletic Girl, will provide the remainder of the entertain-

For Harlem patrons of yaudeville the Alhambra's programme tacludes Edward Abeles, the late star of "Brewster's Millions" in his one act playlet, "Self-De-fense." Will H. Murphy and Blanche fense." Will H. Murphy and Blanche Nichols will offer their skit, "The School for Acting," and the "Irish Queen of Song," Maggie Cline, will entertain with her repertoire of songs. Frederick Bond and Fremont Benton will be seen in their one act comedy sketch, "My Awful Dad," and the balance of the programme will include the three Dumonds in a musical specialty; Marcena, Nevaro and Marcena, comedy acrobats; Fiddler and Shelton, colored comedians; the three Dolce Sisters, singers and dancers; the four Boices in a casting act and others.

The composer of over 500 popular songs, Gus Edwards, will be prominent among the headliners at the new Bronx Theatre for the week. He will sing some of his latest compositions and any of his earlier efforts which are demanded by the audience. Flo Irwin and company will present "Mrs. Peckham's Carouse," by George Ade and the Imperial Musicians will supply the musical portion of the programme. A comedy satire on baseball life called "Swat Milligan," will be given by Bozeman Bulgar's company and Ward, Clare and Ward will offer little sketch entitled "The Twin Flats." The balance of the bill is made up of the Dankmar Schiller Troupe, acrobats; Conley and Wenrich in a singing act; the Flying Martins, bar and trapeze experts, and Arthur Rigby in a monologue. latest compositions and any of his earlier

The Four Mortons will head the bill at the Plaza Music Hall. They have a new sketch. Billy Dillon, the man of a thousand songs, is a special feature. Willa Holt Wakefield, the clever entertainer, is being held over for a second week. Willie Hoppe with a billiard table, oue and real billiards balls, will display his ability as a billiardist. Midgley and Carliele, the Ishikawa Japs and other good turns will complete the bill.

Fred Irwin's Big Show will be the attraction at the Murray Hill Theatre for

The Eden Musée shows this week a/life like figure of Thomas Pains, the American patriot. The World in Wax and the Hun-garian Band concerts have new features.

IN BROOKLYN THEATRES. "The Candy Shop" at the Montauk Powers in "Havana."

"The Candy Shop," the musical comedy managed by Charles B. Dillingham, will be at the Montauk this week. Rock and with Frank Lalor are the stars, although other names of the dempany include Lucy Weston, Mrs. Annie Yeamans, Douglas Stevenson, W. J. McCarthy and Mile. Rayo, the danseuse. It is, as its name implies, a frolic pure and simple, with about as much sentiment or plot as would be found in a place of the sort its title typifies. George V. Hobart wrote the book and John L. Golden, who gave us the score of Elsie Janis's "The Hoyden" the music Hoyden," the music.

At the Orpheum Annette Kellermann will make her first appearance in Brooklyn this season. Miss Kellermann is the this season. Miss Kellermann is the world's champion swimmer and diver, and of all the feminine physical culturists to be billed as "the perfect woman" is one of the most deserving of that descriptive title. A big musical and vocsl feature wi. be Charles Lovenberg's "Operatic Featival." Stuart, the "male Patti," after an absence of several years, will make his reappearance. A funny sketch is "Props," dealing wth the vicisitudes of this very important personass behind the scenes, which serves to introduce Billy B. Van and the Beaumont sisters.

James T. Powers in "Havana," last season's most popular musical play, comes to the Majestic this week. Its music is the work of the author of "Floro-dora," Leslie Stuart.

Clyde Fitch's play "The Truth" be acted by the stock company at the Crescent Theatre this week. In it Clara Bloodgood did her best work as an actress. Miss Fleming will have the leading part in the revival.

Nellie Wallace will be at the Fulton Theatre this week. Sidney Drew and Karno's comedians are other acts on the

At the Greenpoint the featured act of the vaudeville bill are "Gus Edwards's Night Birds" and William Macart and Ethlynne Bradford in a playlet.

to the programme at the Star Theatre this week, for in addition to the appearance week, for in addition to the appearance of the Marathon Girls, a new organiza-tion, Jack Johnson, the pugilist, will give an exhibition of boxing. The Marathon Girls will present a two act musical comedy, written by John Burnett. The story is based on the recent craze for Marathon races.

The Star and Garter Company wil make it first appearance at the Gayety Theatre this week, offering a musical comedy in seven scenes. There are some well known performers in the company notably Charles O. Rice and Fred H. Cady, German comedians. The Johnson-Ketchel fight pictures are part of the offering.

"CZAR AND CARPENTER."

Lortzing's Comie Opera to Be Revived The revival of Lortzing's old fashioned

comic opera at the New Theatre on Fri-day night will bring a work forward that is practically new to the audiences of the present generation. "The Two Peters" as it was sometimes called in English "Czar and Carpenter" which was oner title of the German spice oper, has not been heard in New York for years.

in 1856 at the Broadway Theatre, which stood at that time on Broadway near Broome street. Naturally it was a German on November 30, rem Bertha Johannsen was the prima donna.

There is no other record of a production

of the work in this city until eleven years later, when there came what was regarded in those days as a very busy operatie year. There were three companies pre-senting opera in French, German and Italian. That does not seem so very much in view of the overwhelming supply that is provided to-day, but it caused comment at the time even though the companie did succeed one another in their demand for patronage and did not compete simul-

of the company which under the direction of Adolf Neuendorf gave a season of opera in German that presented among other operas "Czar und Zimmermann." From that time all record of the work in this city has escaped, although it is not credible that an opera with such a strong national character could have disap peared from the repertoireof the German opera companies that appeared fre-quently in New York.

Its character indeed did not fit it for production by the foremost companies that invariably appeared in the large operatic theatres. whether the Academy of Music or the Metropolitan. Probably for that reason there is no record of a production at the Metropolitan during the consulship of the German impre-

These productions by no means indicate just what popularity the opera en

These productions by no means indicate just what popularity the opera enjoyed. It was sung by the companies that toured through the country in English opera and they often gave long seasons in some of the Southern cities. Such an organization was the opera company of Caroline Richings, which like other troupes of the kind frequently sang Lortzing's opera in English.

It took the opera almost twenty years to reach this country in any form. It was the eleventh work of the composer and has been regarded as his masterpiece. The subject has been used before by Bouilly Gretry and other composers, although the direct inspiration of this work was a German farce in two acts called "The Mayor of Seardam; or Prince and Carpenter." The third act is wholly original with Lortzing, who changed other parts of the farce which he adapted.

Lortzing sang the buffor rôle when the opera was given for the first time on December 22, 1837. It was immediately successful, although the composer earned little from the work so modest was the compensation of composers in those days. The court theatres paid only from \$40 to

cessful, although the composer carned little from the work so modest was the compensation of composers in those days. The court theatres paid only from \$40 to \$50 royalty for a performance, while the smaller opera houses could not give more than half that amount.

The progress of the opera outside of Germany was occasionally interrupted by some untoward circumstance. One of these was its prohibition in Russia, where it was necessary to transform Peter the Great into a German Prince and make the scene of the opera the city of Antwerp. Royal interference with the opera came last when the Emperor of Germany announced his great admiration for it and contributed all the resources of the Royal Opera in Berlin toward a fine production of "Czar und Zimmermann, which is revived whenever foreign royalty visits Derlin.

The anniversary of Lortzing's birth was celebrated in Vienna in 1945, when all the German and Austrian opera houses agreed to pay 1 per cent, royalty to the descentiants of the composer.

NOTES OF MUSIC EVENTS. The announcements for the coming week at the Manhattan Opera House are as follows Monday. "Sapho." with Miss Garden in the title rôle: Wednesday, "La Fille du Régiment with Mme. Tetrausint, preceded as before by "Pagillacel": Friday, "Rerodiade," with Miss Cavalieri and Mr. Renaud: Saturday aftermon. Le Jongieur de Notre Dame." with Mary Garden as Jean, The light opera performances will be "Les Dragons de Villars" on Tuesday night and "Les Cloches de Corneville" on Saturday evening.

politan Opera House are "Lohengrin" to morino evening, with Offive Fremstad as Elsa; "Il Tro-vatore" on Wednesday night, "La Bohème" on Thursday evening, with Frances Alda as Mim, and "Alda" on Friday evening. Mr. Slezak will be the Manrice in "Trovatore."

A number of singers and instrumental per-formers will appear in a concert at Mendelssohn Hall on Thursday evening. December 16, in ald of the family of the late Cecil James, tenor.

Reed Miller has been engaged by the New York Oratorio Society for its performance of the Beethoven mass in Carnegie Hall on Wednes-day evening, replacing Gervase Elwes, the English tenor, who has cancelled his American engage.

At the concert to be given by the Olive Mead Quartet on December I at Mendelssohn Hall the following programme will be heard: Haydr's quartet. G major: Dworkk's terzetto for two ine and viola, and Schubert's quartet, A m

On Priday eyesing next, December 3, at the Academy of Music in Brooklyn, the Philharmonic Seciety will give its first concert outside this borough since it was organized sixty-eight years Ago. Mand Powell, violitiest, will play the Mendership of the Action Concerto, and Gustay Mahler will direct

The second pair of Boston Symphony concerts The second pair of Boston Symphony concerts will be given in Carnegie Hall on Thursday evening. December 9, and Saturday afternoon, December 11. The solobst at the Thursday evening concert will be Mme. Olga Samarolf, who will play the Schumann concerts in A minor. The symphony will be Vincent d'Indy's in B flat major, No. 2, tast heard here four years ago when Floromajor. No. 2, tast heard here four years ago when
it was played by the Boston Symphony Orchestra
under the direction of the composer himself.
The third number will be Tschalkowsky's charming ballet suite "Nut Cracker." On Saturday
afternoon there will be two soloists, Mme.
Schumann-Heink and Georges Longy, the justy
admired solo oboe of the orchestra. Mme.
Schumann-Heink will sing the "Sextus" recitative and aria from "Titus" and Gounod's "Stances
de Sanho." while Mr. Longe will play Handel's live and aria from "Titus" and Gounod's "Stances de Sapho," while Mr. Longy will play Hande's concerto for oboe and string drchestra. The purely orchestral works will be Smelana's over-ture "The Bartered Bride" and Tschalkowsky's

The first subscription concers of this the sixty season of the Voice Symphony Orchestra will be given in Carnegie Hall on Sunday afternoon given in Carnegie Hall on Sunday afterneen, December 5. The soloist will be Blanche Arral. The programme is as follows: Suite in D major, Bach: Symphony No. 4, Boethoven: ariá, "Divinites du Stya," from "Alcesse." Gitick (sung by Mme. Arral): overture, "Oberon," Weber; aria from "Der Freischütz," Weber (Mme. Arral), and "A Roman Carnival," Berlioz.

A Tschalkowsky programme will be offered next Thursday evening. December 2. at Carnegie Hail by the Russian Symphony Society, under Modest Altschuler's direction. The fifth symphony and the "Negt Cracker" suite will be played for the first time at the society's concerts, and the soloist will be Mune. Mariska Aldrich, mezzosoprano, of the Metropolitan Opera Company Mme. Mariska-Aldrich will sing in Russian a aris from Tschalkowsky's opera "Pique Dame" (The Queen of Spades), new here, and in English he well known air from the Joan of Arc."

William A. Becker, a young American planist who gives his first metropolitan recital at Men-delssohn Hall next Tuesday afternoon, has ac-quired some fame as a componer as well as executant, and one of his own compositions-Bar programme in its entirety is anno Hande Warum?. Grilton.
Vogel als Prophet
Valte in Caharp minor
Scherzo in B minor, opus 20.
Polonaiae in A flat, opus 53.
Impromptu in B flat, opus 142, No.
Barcarolle in G.
Staccato—Study in C. Chopin

The assisting artist at the Symphony Society concert next Sunday afternoon at the New Theatre will be Sergel Rachmaninoff. the Russian planist and composer. Mr. Rachmaninoff will play for the drist time his new concerts No. 3. for plano, with orchestra. He will also be the soloist at the Tuesday evening cyneerit at Carnegic Hall

Joseph Maikin, the Russian ceilist, will make his first appearance in America with the New York Symphony Orchestra at the New Theatre on Sunday afternoon, December 5. Mr. Maikin will play Haydn's concerto for violencello. The in-strument which he will play is of great value and was presented to him by Gen. You Melika.

Leopold Stokovski, the young Polish conductor of the Cincinnasi Symphony Orchestra, made his first appearance with the reorganized orchestra at the concert on Friday afternoon and met with the orchestra since its temporary suspen years ago. Mr. Stokovski was formerly ganist at St. Bartholomew's Church in this city, but has been studying for the last two years in Paris. Private despatches indicate the complete satisfaction of the directors with the new con-

ACTIVE ELDERLY MEN.

How They Preserve Their Efficiency Secrets of Good Health From the London Daily Mail.
The activity and good health of the man

over 40 is one of the features of the present

Royal Statistical Society, "elderly people appear to maintain what one may call a greater efficiency than they did years ago. I think this is largely due to the great growth in medical skill and also to the fact that people—particularly those in responsi-ble positions—study their physical fitness far more than used to be the case. of 45 or 50 appears to-day, by careful dieting. himself far more alert and youthful looking than his father or grandfather at a similar

age. "My view," said the middle aged head of a prominent city firm, "is that men in th city preserve their efficiency nowadays far longer than they used to do. I know old men, as you may call them, who still bear upon their shoulders the responsibilities of some big concern. Years ago they would

have been sitting at home in their slippers at such an age."
"Elderly men study their appearance far more than they used to do," said the man-ager of a city bank. "They wear collars and ties and styles in dress which make them look smart and youthful. From my experience it certainly seems that the elderly activities nowadays. I put it down to our being an abstemious age. Directly a man has a small ailment he goes straight to his physician. What the medical man tells him to do he does exactly. His one desire is to keep fit, and he manages to do so."